Library of Congress

INFORMATION BULLETIN

Vol. 54, No. 13 Published Biweekly June 26, 1995

YES, SIR - EVERYTHING'S HO-KEE-DOKE, BETTY'S VOICE IS NORMAL AGAIN!
LET'S HOPE YOU'RE RIGHT THIS TIME - IT'S BEGINNING TO WEAR ME DOWN!
WHSS-S-S-S-S-S-S-S-
OW! SHE'S STILL WHISPERING!!
WE CAN'T UNDERSTAND IT - NO, SIR!
PS-ST! YOU'RE WANTED ON THE 'PHONE, MISS BOOP!
WE'VE TRIED EVERY CURE FOR VOICE STRAIN AND--
THINK! AIN'T THERE ANYTHING ELSE YOU CAN DO?
WHAT! YOU SAY MY GOWN WON'T BE FINISHED FOR THE "PREMIER"- BUT LISTEN -
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'Featuring the Funnies'

Library of Congress

INFORMATION BULLETIN

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June 26, 1995

JAMES H. BILLINGTON
Librarian of Congress

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On the Cover: In a "Betty Boop" cartoon from 1934, creator Max Fleischer drew simply and wrote a slapstick punch line in the early "gag" style of the genre. Copyright 1938 by King Feature Syndicate Inc.

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The *Library of Congress Information Bulletin* is issued biweekly except in August (no issues published) and in December (one issue published) by the Public Affairs Office of the Library of Congress and distributed free of charge to publicly supported libraries and research institutions, academic libraries, learned societies and allied organizations in the United States.

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New Director of Publishing Named

W. Ralph Eubanks, director of book publishing at the American Psychological Association since 1990, has been appointed director of publishing at the Library of Congress.

He succeeds Dana Pratt, who retired in September 1993. John Y. Cole, director of the Center for the Book, has been serving as acting director of publishing.

"Ralph Eubanks's success in expanding the publishing program of the American Psychological Association and his experience in marketing and cooperative publishing are real strengths for the Library of Congress," said Carolyn Brown, associate librarian for Cultural Affairs, which oversees the Publishing Office.

At the American Psychological Association, where Mr. Eubanks managed a book production budget of $1.5 million, he doubled the size of the book publishing program from 20 to 40 titles a year, and increased book sales by 20 percent.

From 1989 to 1990, he was managing editor for Hemisphere Publishing, where he was responsible for the production of 48 book titles and 28 scholarly journals.

Mr. Eubanks is an adviser and adjunct faculty member in the University of Virginia's Publishing and Communications Program, where he teaches a course on "The World of Publishing."

From 1992 to 1994, he was a faculty adviser for Howard University's summer book publishing institute. In 1980–84, he worked as a copy editor at the American Geophysical Union.

Mr. Eubanks, 37, is a graduate of the University of Mississippi (1978) with an M.A. in English Literature from the University of Michigan at Ann Arbor (1979). He is married and lives in Washington.

Erika Wissolik

W. Ralph Eubanks, former director of book publishing at the American Psychological Association

Library of Congress Membership Available: *Includes Subscription to* Civilization *Magazine*

Associate membership in the Library of Congress, which includes a year's subscription (six issues) to *Civilization: The Magazine of the Library of Congress,* is available for annual dues of $20 (see LC *Information Bulletin,* May 2, 1994).

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Asian/Pacific American Heritage Month:

Rep. Patsy Mink Delivers Keynote

Rep. Patsy Mink (D-Hawaii) stressed her hope that some day the appearance of a person would not make a difference or be a reason for hatred.

Her keynote address was delivered on May 2 in celebration of Asian/Pacific American Heritage Month.

One of eight Asian/Pacific Americans serving in Congress, Rep. Mink is a native Hawaiian born in the small village of Paia on the island of Maui. Proud of her heritage, she is the product of a public school education. She graduated from the University of Hawaii and went on to receive a law degree from the University of Chicago Law School.

As he introduced Rep. Mink, Dr. Billington hailed the many contributions to American society by Asian/Pacific Americans. The Librarian lauded Rep. Mink for her many years of public service, and praised her contribution on behalf of such causes as public health, education and equal opportunity.

Rep. Mink began by thanking the audience for taking time to "appreciate and acknowledge the rightful place of Asian/Pacific peoples in America, the land of freedom and equity." But she quickly admitted that she felt awkward and ambivalent about the necessity of enacting a law to establish a month during which Americans are asked to recognize these contributions. She asked, "Why do we need to set aside a special month? America should be a nation in which everyone's worth is accepted regardless of race or ethnic background."

Although she joined with other members of Congress to pass a law declaring May Asian/Pacific American Heritage Month, she said she would rather celebrate American heritage in its totality, honoring every culture, color and background.

She reminded her listeners that the Asian/Pacific peoples came to America for the same reasons as all immigrants: a better life for themselves and their children. She said she believes that they have achieved these goals, but added many Asian/Pacific Americans want more. They want to be part of the mainstream society and enjoy the opportunities open to all Americans.

Rep. Mink said that because the number of Asian/Pacific Americans is so small (7 million people comprising only 3 percent of the population) few statistics are kept on them, even though many Asian/Pacific Americans are disadvantaged and suffer from poverty and disease. Rep. Mink also said the interests of Asian/Pacific Americans are rarely considered when the views of larger minorities, such as blacks and Hispanics, are weighed. Rep. Mink said she is disturbed that pending congressional legislation restricting immigration would severely harm Asian/Pacific non-Americans. She encouraged those Asian/Pacific Americans who are citizens to interest themselves in the issue.

Yusef El-Amin

Rep. Patsy Mink, who received a bouquet of flowers, takes the podium as Dr. Billington looks on.

Another problem troubling Rep. Mink was the growing prevalence of hate groups in America, especially those that vent their enmity on minorities. When she takes the floor in the House of Representatives and is seen on C-SPAN, the phones in her office light up instantly with hate calls, she said.

Rep. Mink urged Asian/Pacific Americans to champion their causes and strive to asssure that future generations will be able to participate fully in the American dream. —*Bernice Tell*

Bernice Tell is a Washington free-lance writer.

Ancient Asian Book Art:
Notable Visitors See Examples

Ancient Asian items showing early printing and bookmaking arts were exhibited separately for first lady Hillary Rodham Clinton and a group of New Jersey constituents led by the Marie Smith, the wife of Rep. Christopher Smith (R).

Mrs. Clinton, who visited on Feb. 16, and the constituents, who visited on Feb. 28, were shown volume 7 of the Buddhist Lotus Sutra *(Miao fa lien hua ching)*, a handwritten scroll found during the early 1900s in one of the thousands of Tun-huang caves in Northwest China. Written around 620, during the early T'ang Dynasty, it is the only one of its kind in the world.

The visitors also were shown the second oldest extant printed material in the world. The *Immaculate and Pure Light Sutra: Section on Purification of the Heart from Sins*, is commonly known as *Hyakumanto Darani* or "One Million Pagodas Dharani." It was made between 764 and 770 by the order of Empress Shotoku of Japan in commemoration of the end of a civil war. One million copies of parts of Buddhist sutras were printed, and each copy was rolled and placed in a wooden miniature pagoda and deposited in 10 major temples throughout Japan.

Mrs. Clinton also was shown an eight-volume collection of works of Yi Kyu-bo, *Yi Munsunjip*. The imprint date is believed to be 1241, seven years after the first metal movable type was cast in Korea 216 years before that of Gutenburg in 1450. Ms. Yoshiko Yoshimura, an area specialist in the Japanese section, explained the items to Mrs. Clinton in the Digital Library Visitors' Center in the Madison Building.

The New Jersey constituents also viewed selected items from the collections of the Music, African and Middle Eastern, Geography and Map, Prints and Photographs and Manuscript divisions. Mi Chu, an area specialist in the Chinese Section, and Ms. Yoshimura described the items from the Asian Division.

—Yoshiko Yoshimura

'Neither Black nor White':
Speaker Discusses Bias

An impassioned speaker told about 40 members of the Library's Asian American Association that they have been polite for too long.

Samuel Wong, a program analyst for the NASA equal opportunity office, said, "We have to say in equal employment opportunity negotiations that if there are 10 slots up there, we want three."

Erika Wissolik

Samuel Wong

Mr. Wong discussed communications skills in one of several Asian/Pacific American Heritage Month events.

Mr. Wong's comments were based on a report he wrote about the relationship between communication skills and career development at the U.S. Department of Agriculture, where he worked for 14 years. The report, *Neither Black nor White: A New American Dilemma—The Glass Ceiling Problem for Asian Americans*, was based on a 71-item questionnaire mailed to 1,778 Asian American employees of USDA across the country in 1993. Some 971 employees responded to the questionnaire, which sought to determine if there was any correlation between communication skills and promotions. "The study points to a glass ceiling for Asian employees, for despite their high educational attainment (83 percent are college graduates, with 43 percent holding advanced degrees) only one in five (22 percent) have attained" managerial positions, said Mr. Wong. He concluded: "Having good communication skills does not necessarily lead to career advancement. Dissect the stereotype that Asian Americans do not have good communication skills and you discover the skeleton of racism."

Mr. Wong was on the management track at USDA when his job was terminated. He acknowledged that the report made career advancement difficult for him at USDA but said he hoped it will smooth the path for his children and future generations of Asian Americans. He urged the Library employees to act as mentors to younger Asian Americans and to get involved in PTAs "so our children will 'not be judged by the color of their skin but by the content of their character,'" he said, quoting Martin Luther King Jr.

—Yvonne French

Japanese Public Policy Seminar Targets Information

Japan scholars and researchers learned how to target sources of information on Japanese public policy at a symposium April 24 in the Library's Mumford Room.

In welcoming remarks, Deputy Librarian of Congress Hiram L. Davis stressed the need for Americans to "have a solid understanding of how policy is formed in Japan and where to find information." He noted that this understanding is more important than ever with increasing numbers of individuals dealing with U.S.-Japan relations.

The one-day symposium, "Japanese Public Policy: Perspectives and Resources," attracted more than 200 participants from throughout the country. Panels were organized along several themes, with a goal of highlighting differences in how public policy is formulated in Japan compared to the United States.

The Library's Japan Documentation Center, which sponsored the symposium, plays a crucial role in collecting and providing current policy information on Japan, said Ichiko Morita, its director, in introductory remarks. Mindy Kotler, director of the Japan Information Access Project, which helped arrange the symposium, discussed the importance of understanding and seeking out information on Japan.

The morning sessions focused on policies relating to international relations, security, trade and economics. Sheila Smith, of Boston University, pointed out that the formulation of security policy is less centralized than in the United States. Michael Green, of the Institute for Defense Analyses, explained that Japan's foreign policy emanates not only from the Ministry of Foreign Affairs, but also from bureaucracies that oversee areas such as foreign aid, technology transfer, energy development and multilateral finance, thus forming what is called Japan's "comprehensive security."

Claude Cavender

During the Japanese public policy symposium, participants lined up to ask questions of the panelists.

A presentation by Robert Dekle (Federal Reserve Board of Governors) on Japanese government policies and exchange rates was very timely, as the value of the yen rose dramatically against the dollar in April and May. Equally timely was Leonard Schoppa's (University of Virginia) analysis of the role of outside pressure, or *gaiatsu*, on Japan's policy-making process. He noted that Japanese politicians often use outside pressures, particularly from the United States, to break down protectionist trade barriers supported by Japanese interest groups.

The four-member panel on the role of Japanese government ministries provided for lively discussion. Ulrike Schaede (University of California, San Diego) examined the role and influence of retired government officials who join private firms. Miranda Scheurs (University of Maryland) looked at the pressures of internationalization on the traditional role of Japanese bureaucracy. Misao Miyamoto, a former Japanese government official, provided insight into behavioral patterns in Japanese society and bureaucracies.

Closely tied to the theme of the symposium was Keith Henry's (MIT Japan Program) discussion of information networks. While the government and private corporations have external relations or public affairs departments, public-private organizations do not. These "third-sector" organizations are increasingly responsible for growth in fields such as the micromachinery and space industries, yet have a "members only" attitude about sharing information. He suggested that Americans need to participate in their activities to gain access to information and business opportunities.

The afternoon sessions examined how trade associations and nongovernmental organizations, elected officials and journalists shape public policy in Japan. Mark Tilton (Purdue University) argued that trade associations have limited effect on

(Cont. on p. 287)

Contemporary Chinese Law Discussed at Conference

A conference on relations between the two sides of the Taiwan Strait—between Taiwan and China—was held April 6 at the Library.

"The Second Conference on Contemporary Chinese Law with an Emphasis on Taiwan" was preceded by a luncheon for invited guests.

At the luncheon, Rep. Jay Kim (R-Calif.) discussed the strategic importance of Taiwan and its impressive achievements in recent years. Dr. Chen Rong-jye, a deputy representative of the Taipei Economic and Cultural Representative Office (Taiwan's liaison body in the United States) described the growing economic power of Taiwan, noting that it is the fifth largest trade partner of the United States.

Daniel Hill Zafren, director of legal research of the Law Library, noted the unique role of the Law Library as the foreign-law research arm of Congress.

The Law Library's international presence attracted speakers to the conference from around the country and worldwide. A panel discussion was held in the morning, and individual papers were presented in the afternoon.

Former ambassador to China James Lilley, Professor Shao-chuan Leng of the University of Virginia, Dr. Yuan-li Wu of the Hoover Institution, Professor George Chen of Augusta College in Georgia and Professor James Feinerman, on leave from the Georgetown Law Center to serve as director of the Committee on Scholarly Communication with China, took part in a panel on the legal and political aspects of China-Taiwan relations.

Mr. Lilley emphasized that the United States has an interest in maintaining peace and stability in the strait and should adhere to the Taiwan Relations Act, which is the current basis for U.S.-China relations. In response to a question from the audience, Mr. Feinerman pointed out that the growing Taiwanese investment in China and stronger economic ties between the two sides increase pressure for direct shipping and air links.

During the afternoon session, Dr. Wu delivered a paper titled "Toward Union? Learning from the EC Economic Integration by Stages and Its Political-Legal Implications." He was joined by Shih Chi-ping, deputy secretary-general of the Straits Exchange Foundation of the Republic of China. Mr. Shih spoke on the "Causes of the Impasse Between the Two Sides of the Taiwan Strait: Problems of Strategy, Sovereignty and Political Climate."

Dr. Wu noted that in the European Community, political and military ties developed along with economic ones. The lack of such a political-military alliance between the two sides of the strait may ultimately prove a serious handicap to full economic integration, he said. Nevertheless, he argues, focusing

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Japanese *(Cont. from p. 286)*

influencing policy in the government ministries and do not lobby lawmakers in the same way as in the United States. Rather, the industry-based associations serve to informally govern markets through cartels.

Hiroshi Ohta (Reischauer Institute for Japanese Studies) observes that citizens' participation in the national policy-making process in Japan remains limited due in part to a legacy of government regulation of private nonprofit activities.

Robert Tomkin (Democratic Study Group) and Christopher Redl (Johns Hopkins University) made interesting comparisons between Japan's Diet and the U.S. Congress. For example, an average congressman has staff of 10 to 25, while a Diet member can hire no more than three staffers at public expense. Tomkin stressed that committees in the Diet have far less power than congressional committees. Although the Diet is the highest body of state power, in reality it plays a weak policy-making role, he said. The expertise for developing policy and shaping legislation really lies in Japan's governmental ministries.

The symposium closed with Kristin Kyoko Altman's (TV Asahi) discussion of relationships between the press and politicians. Japan has been experiencing a media revolution: the emergence of news talk television programs in recent years heavily influenced the 1993 Japanese elections, and contributed to the end of the nearly 40-year rule of the Liberal Democratic Party.

The symposium was the second in two years sponsored by the Japan Documentation Center, established in 1992 to collect, organize and disseminate current information on Japan. In addition to its operations at the Library of Congress, it maintains the Tokyo Acquisitions Facility. Its document collection numbered more than 700 as of May, and the staff of two has been providing reference assistance to congressional and other researchers.

The proceedings of the symposium may be purchased for $36.50 from the United States National Technical Information Service, U.S. Department of Commerce, 5285 Port Royal Road, Springfield, VA 22161; (703) 487-4650, fax (703) 321-8547. NTIS Order No. PB95-199063.

—Laura Wong

Laura Wong is the processing assistant for the Japan Documentation Center.

Yusef El-Amin

Chen Rong-jye

on commodity trade first and then on controlled capital flow would lay the groundwork for integration.

Mr. Shih addressed problems in the continuing talks between representatives of the two sides of the strait. He acknowledged that it was a mistake for Taiwan to focus solely on the legalities of business when difficult political questions remain.

As for sovereignty, Mr. Shih noted that each side insists on its right of sovereignty and each side has a different interpretation of the "one country, two systems" concept. Finally, each side has a very different political climate. In Taiwan, there are several different views about unification—some favor ultimate unification with China, some prefer the status quo, and some would like to see an independent Taiwan. On the mainland, the political situation is precarious because of the failing health of Deng Xiaoping and the lack of a confirmed successor.

The conference attracted congressional staffers and members of the legal, scholarly and diplomatic communities. U.S. and Taiwan reporters and television crews covered the event.

The conference was made possible by a grant from the Chiang Ching-kuo Foundation for Scholarly Exchange. The event was organized by Dr. Tao-Tai Hsia, chief of the Law

Yusef El-Amin

Rep. Jay Kim

Library's Eastern Law Division, one of two foreign law divisions of the Law Library.

—Wendy Zeldin

Wendy Zeldin is a legal research analyst in the Law Library Research and Reference Support Unit.

Austrian Science Minister Discusses Freud Exhibition

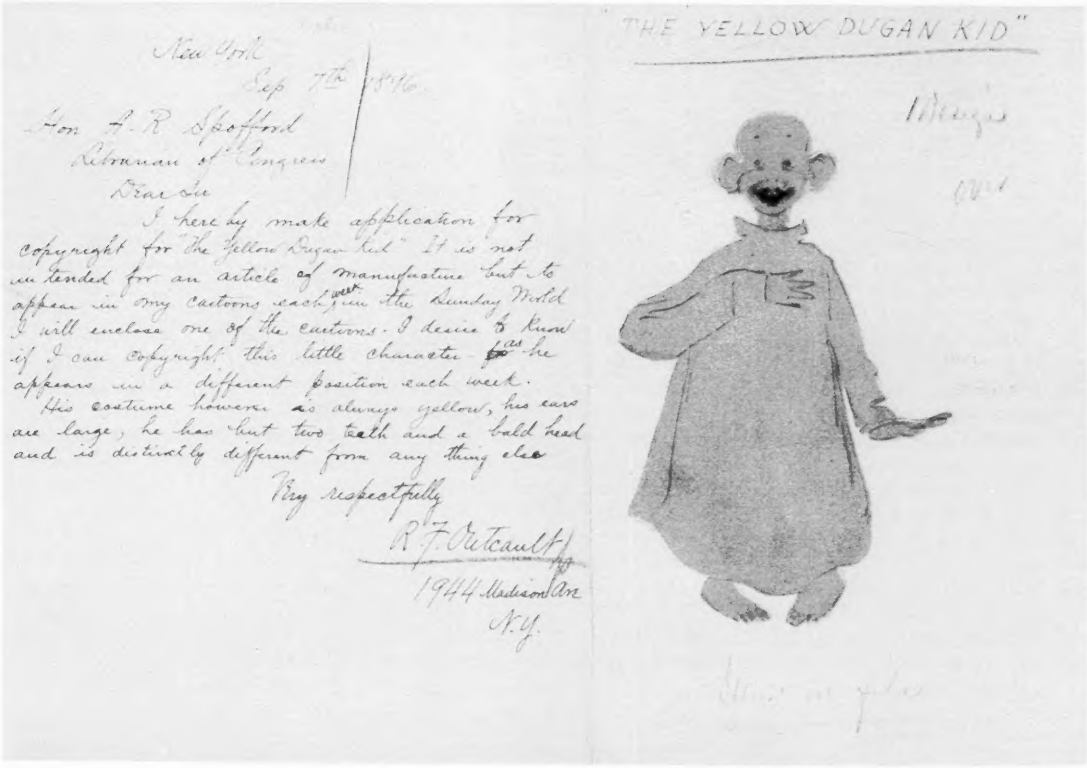
Dr. Rudolf Scholten, Austrian federal minister of science, research and the arts, visited Dr. Billington on May 23 to discuss the Library's exhibition "Sigmund Freud: Conflict and Culture," scheduled to open on Sept. 23, 1996.

The exhibition, part of Austria's Millennium celebration, explores Freud's contributions to understanding the mind and his influence on 20th century thought.

During his visit, Dr. Scholten was shown original manuscripts from the Library's Freud Collections of over 80,000 items by Marvin Kranz, manuscript specialist. Dr. Scholten reaffirmed Austria's substantial financial contribution to the exhibition.

Margrit B. Krewson, German/Dutch area specialist, coordinated the visit.

Jim Higgins


New York
Sep 7th 1896
Hon A.R. Spofford
Librarian of Congress
Dear Sir
I hereby make application for copyright for "The Yellow Dugan kid" It is not intended for an article of manufacture but to appear in my cartoons each week in the Sunday World I will enclose one of the cartoons. I desire to know if I can copyright this little character as he appears in a different position each week.
His costume however as always yellow, his ears are large, he has but two teath and a bald head and is distinctly different from any thing else
Very respectfully
R F Outcault
1944 Madison Ave
N.Y.
"THE YELLOW DUGAN KID"

Richard Felton Outcault's 1896 copyright application for "The Yellow Dugan Kid," who went on to inspire the phrase "yellow journalism."

'Featuring the Funnies':
Exhibition Displays 100 Years of Comic Strips

by Craig D'Ooge

"Comics will always be with us because we need them. We need them to interpret our lives and let us see ourselves in an incisive and humorous light. Humor is an important ingredient in our health and mental stability. Cartoonists create friends for people. What better way to start the day than having a thought and a chuckle with a friend."

So said Mort Walker, the creator of "Beetle Bailey." If he is right, then visitors to the Library of Congress will only have to step through the doors of the Madison Building for a thought and a chuckle.

"Featuring the Funnies: 100 Years of the Comic Strip," an exhibition of approximately 90 original drawings and published comic strips, opened in the Madison foyer on May 5, 100 years to the day after the publication of the first color "Hogan's Alley" newspaper comic created for the *New York World*. The strip featured the now legendary "Yellow Kid," a buck-toothed, flap-eared street urchin in a yellow smock who is widely acknowledged as the first cartoon character to acquire celebrity.

Much thought (and a few chuckles) have gone into the Library's exhibition, which is both a chronological survey and a thematic analysis of the relationship of the cartoons to contemporary events, politics and trends in society and popular culture.

Harry Katz, curator of popular and applied graphic art in the Library's Prints and Photographs Division, and Sara Duke, curatorial assistant, worked for a year and a half to organize the exhibition, which draws heavily on the Library's George Sturman Collection, acquired in 1992, and the Erwin Swann Collection of Caricature and Cartoons. The Swann Collection was acquired in the 1970s and contains more than 2,000 works by some 500 artists. Twenty-three of the 90 drawings and page proofs on display are on loan from the International Museum of Cartoon Art.

The exhibition and accompanying catalog were produced with support from the Erwin and Caroline Swann Memorial Fund for Caricature and Cartoon. The Swann Fund supports programs at the Library of preservation, publication, exhibition and acquisition in the fields of cartoon, caricature and illustration.

According to Mr. Katz, all the great cartoon masters and their strips are represented in "Featuring the Funnies," beginning with the drawing of the "Yellow Kid" submitted for copyright in 1896 by R.F. Outcault and including Winsor McCay's "Little Nemo in Slumberland," George Herriman's "Krazy Kat," Harold Gray's "Little Orphan Annie" and Chester Gould's "Dick Tracy."

Contemporary cartoonists such as Garry Trudeau ("Doonesbury"), Bill Watterson ("Calvin and Hobbes"), Gary Larson ("The Far Side") and Jim Davis ("Garfield") also are represented.

The exhibition is organized into 13 sections, grouping together strips that share similar themes or approaches.

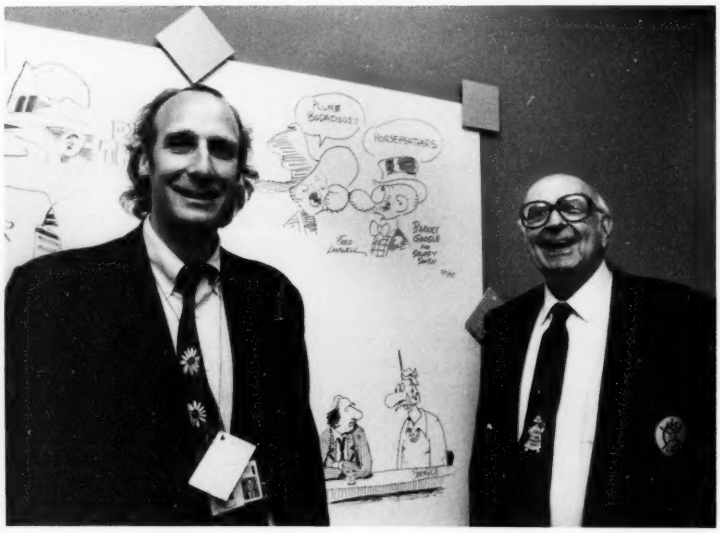
The exhibition begins with the story of the "Birth of the Yellow Kid." This character did not spring full-grown from the mind of his creator, Richard Felton Outcault. The Yellow Kid's identity evolved as he became the most popular of the cast of characters that inhabited "Hogan's Alley." The cartoon was unlike anything newspaper readers had ever seen before. Appearing on May 5, 1895 in the *New York World*, "Hogan's Alley" was the first time an artist created a panoply of simultaneous action across an entire page of a newspaper and used written dialogue within the image.

Amid the swirling activity of "Hogan's Alley," one character stood out, a vaudeville-style commentator on the action who, according to Stefan Kanfer in the May/June issue of *Civilization* magazine, at first had a shirt that varied from tan to light blue, but found fame and fortune when the foreman of *The World's* color press impulsively tried out a bright new color. Soon the character was referred to by readers as "that yellow kid" and he became a national obsession.

"As a result of his incredible success," Mr. Katz writes in the exhibit text, "the Yellow Kid became a pawn in the frenzied newspaper war then escalating between *World* publisher Joseph Pulitzer and brash, young William Randolph Hearst, who had recently acquired the moribund *New York Journal*.

Recognizing that readers frequently bought newspapers just for the comics, Hearst outbid Pulitzer for Outcault's services, and the Yellow Kid started to appear in the *Journal*. Pulitzer retaliated by hiring Outcault's colleague, George Luks, to continue drawing "Hogan's Alley" for *The World*, and rival Yellow Kids appeared in both newspapers. As the feuding between these two powerful newspapermen continued on other fronts, the term "yellow journalism," a direct reference to the original battle over rights to the cartoon character, came to be used for all sorts of journalistic shenanigans.

While working at the *Journal*, Outcault also introduced text balloons and serial panels in his comic, now called "McFadden's Row," and by October of 1896, all the ingredients for the modern newspaper comic strip were in place.



Jim Higgins

Harry Katz (left) curator of popular and applied graphic art in the Library's Prints and Photographs Division, and Fred Lasswell, creator of "Snuffy Smith"

Cartoon Stereotypes

The first comic strips reflected the humor of their time, and stereotypes *were* the humor of the time. According to the section of the exhibition that addresses this subject, everyone and anyone could be lampooned: The Irish, Germans, Swedes, Native Americans, Jews, Africans and African Americans were all fair game. Certain social types also became the cartoonist's stock-in-trade, with henpecked husbands, shrewish wives, rural buffoons and city sharps figuring prominently.

But not all depictions were negative. This point is underscored by examples from the Hispanic American cartoonist Sgt. Gus Arriola, who used his strip "Gordo" to describe Mexican culture, and Harry Hershfield's "Abie the Agent," a sympathetically portrayed Jewish promoter. During the early 1970s, cartoonists started to introduce racially diverse characters in earnest. An original strip from Mort Walker's "Beetle Bailey" featuring the African American Lt. Flap is included as an illustration of this trend.

Children always figured prominently in the cartoons. As the popularity of his "Yellow Kid" waned after only a couple of years, Outcault recaptured the public's attention with "Buster Brown." Other comics grouped together in a section of the exhibit titled "Child's Play" include "Dennis the Menace," "Little Orphan Annie," "Nancy," and "Winnie Winkle." The sheltered postwar suburban world of the 1950s is reflected in Charles Schulz's "Peanuts," where adults are virtually nonexistent.

The comics are also capable of abandoning such innocence, however. And while most newspaper political commentary is confined to the editorial page, other examples remind us that sometimes cartoons carry an edge. With the creation of "Pogo," Walt Kelly introduced political caricature and commentary into a nationally syndicated strip for the first time. Simple J. Malarkey was an evil wildcat who borrowed his eyebrows and 5-o'clock shadow from Joseph McCarthy, the controversial, demogogic Wisconsin senator.

The political commentary of "Doonesbury" is even more overt. "After twenty-five years, 'Doonesbury' remains one of the most provocative and innovative strips in American newspaper publishing," according to an exhibition caption.

But readers also turn to the funny pages to escape the concerns of the day, because the cartoon world also can be a "dream world." Winsor McCay's "Little Nemo in Slumberland" is perhaps the most famous in this regard. And when a page from this 1913 strip is hung next to a recent "Calvin and Hobbes," the kinship is obvious.

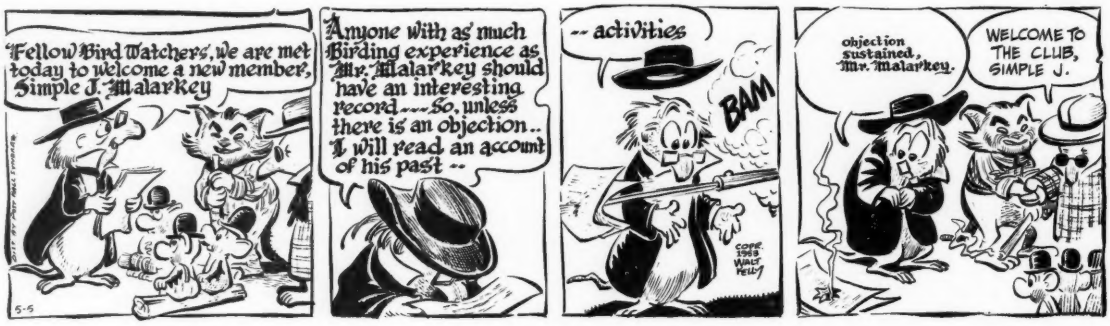
Gag cartoonists specializing in puns and jokes get a section of their own. Here an extensive sampling is found from across the century, beginning with a 1913 "Mutt and Jeff" and ending with contemporary examples from Gary Larson ("The Far Side"), Mike Peters ("Mother Goose and Grimm") and Jeff MacNelly ("Shoe").

Another section shows family-oriented strips. They began before World War I, when cartoonists such as George McManus and George Herriman used domestic settings without a continuous story line. After the war, this changed as Sidney Smith gained fame and fortune with "The Gumps," and Frank O. King did the same with "Gasoline Alley." Other examples include "Blondie," "Moon Mullins" and "Snookums."

The changing role of women in American society is mirrored in the history of the comic strip shown in the exhibition. Women entering the workplace inspired such strips as "Winnie Winkle the Breadwinner," "Tillie the

CHILD'S PLAY

Politics As Unusual


"Fellow Bird Watchers, We are met today to welcome a new member, Simple J. Malarkey
Anyone with as much Birding experience as Mr. Malarkey should have an interesting record---So, unless there is an objection.. I will read an account of his past --
-- activities
BAM
objection sustained, Mr. Malarkey.
WELCOME TO THE CLUB, SIMPLE J.

"Pogo" by Walt Kelly (copyright 1939 by United Feature Syndicate Inc.) introduced political commentary.

Toiler" and "Somebody's Stenog," albeit in subservient roles. But today's strips, such as Cathy Guisewite's "Cathy," reflect contemporary issues.

Crime strips flourished during the Great Depression, although "Hairbreadth Harry" was introduced in 1906. Chester Gould's "Dick Tracy" is perhaps the epitome of this genre, but "Spiderman," "Mandrake the Magician," and "Secret Agent X-91" (written by Dashiell Hammett) also figure into this tradition.

As Americans became more mobile, far-off locations became more popular in the comics. "Jungle Jim," "Flash Gordon," "Tarzan," and "Terry and the Pirates" carried their readers to exotic locales in epic struggles that today are portrayed in the movies.

Another group of strips reflects changing attitudes toward war. During World War I, with isolationist sentiment running strong, few strips dealt with war issues."Mutt and Jeff" was a notable exception.

During World War II, however, the funnies supported patriotism. With the exception of a short-lived strip called "Tales of the Green Beret," the public disenchantment with the Vietnam War was reflected by disinterest on the comics page. Garry Trudeau broke new ground, however, during the Gulf War, when his character B.D. questioned American military involvement in Kuwait.

In the 1940s, the comics offered a preview of the televised soap operas to come. Strips such as "On Stage," "Steve Roper" and "Mary Worth" share many themes with their electronic counterparts on daytime TV.

Despite the themes reflected in the groupings of most of the funny strips, some strips defy categorization. The exhibition offers examples of such in a final section called "Masterpiece Theater." Here the curators have reserved a special place for some of the most honored creators, including Otto Soglow ("The Little King"), William De Beck ("Barney Google"), George McManus ("Bringing Up Father"), Rube Goldberg, Walt Kelly and Winsor McCay.

The exhibition is one of a number of events planned in association with the Newspaper Features Council Inc. to commemorate the 100th anniversary of the first color comic strip.

(Cont. on p. 296)

Jim Higgins

Mike Peters, creator of "Mother Goose and Grimm," is hugged by Jeff MacNelly, creator of "Shoe," after they drew their characters on a board in the Madison Building.

WHUT'S GOIN' ON 'ROUN' HYAR?
TH' CHIEF!
AH LEAVES TH' ISLAND FO' A COUPLA DAYS T' KETCH MAHSELF A HUSBAND-AN' -WHEN AH COMES BACK- YO'-ALL IS BASHIN' EACH OTHER AROUN'- WHUFFO?
IT'S ON ACCOUNT O' THET ONE, CHIEF-TH' PURTY ONE!
HM-M- A CUTE LI'L NUMBER!-NEW HAIN'T HE?
AH KETCHED HIM SO HE'S MINE!!
AH'M OLDER'N YO', SO AH GOT TH' RIGHT T' HAVE HIM!!
BUT AH KIN LICK YO' BOTH-HE'S MINE!
AH'LL SETTLE IT BY TAKIN' HIM MAHSELF!! AH KETCHED ONE IN DOGPATCH LAST NIGHT BUT NOW THET AH SEES HIM IN TH' LIGHT-AH REGRETS IT!!
HYAR-YO' GALS KIN FIGHT IT OUT FO' THIS ONE!- CMERE, TOOTS!
LI'L ABNER!- IS YO' AWRIGHT?
PAPPY!!- OH YES, AH IS AWRIGHT, PAPPY!!
THASS ALL AH WANTED T' KNOW!
MAMMY!
AH FIGGERED YO' WAS KIDNAPPED AN' CARRIED BEYOND TH' GREAT MISTS!- SO AH DRESSED MAHSELF LIKE A MAN- OR RATHER-LIKE YO' PAPPY-AN' GOT MAHSELF KIDNAPPED. AH KNOWED YO' COULDN'T FIGHT YO' WAY OUTA HYAR ON ACCOUNT YO' WILL NOT STRIKE A WOOMAN. BUT-THAR'S NUTHIN' T' STOP ME!!
BOP
CRASH
SMASH
THE NEXT NIGHT-
AN' AFTER AH BOPPED 'EM AROUN' A LI'L, AH AXED 'EM POLITELY T' ESCORT ME AN' LI'L ABNER BACK THROUGH TH' GREAT MISTS T' DOGPATCH, WHICH THEY DID!!
THET ISLAND WARN'T NO PLACE FO' A GROWIN' BOY. WIMMEN BEIN' TH' BOSS O' MEN HAIN'T NACHERAL!
RIGHT!
RIGHT!
JEST ON ACCOUNT AH SAID IT HAIN'T NACHERAL FO' WIMMEN T' BOSS MEN WARN'T NO REASON FO' YO' T' STEAL THET PRESARVED TURNIP! THET'S AGIN MAH STRICT ORDERS!
'TAIN'T RIGHT FO' WIMMEN T' BOSS MEN- 'CEPT IN (GULP) MAH FAMBLY!
Al Capp

"Whut's goin' roun hyar?" asks the Chief in "Li'l Abner" by Al Capp. The strip is based on family, one of the most popular themes for comic strips since World War I. Copyright 1939 by United Feature Syndicate Inc.

Tarzan
by EDGAR RICE BURROUGHS
WITH A MIGHTY HEAVE, TARZAN HURLED THE SHRIEKING MARLOW INTO THE GAPING JAWS OF DEATH. BEHIND HIM, N'ANI RALLIED HER WARRIORS AND LIONS IN A FINAL, DESPERATE ATTACK TO DESTROY HIM.
"RUN, JANE!" TARZAN CRIED. "NO, JOHN," SHE REFUSED, "I SHALL NOT LEAVE YOU!"
SUDDENLY THE AIR WAS FILLED WITH LONG, CRUEL ARROWS THAT FLASHED BY THEM IN A BLASTING HAIL OF DEATH.
THE RIDDLED LIONS, ROARING IN PAIN, TURNED, AND, RUNNING AMOK, LEAPED UPON N'ANI.
THE MATABELE WAVERED AS THEY SAW THEIR QUEEN DIE.
AND THEN IT CAME--THE WILD WAR-CRY OF THE WAZIRI.
WHEN NKIMA THE MONKEY LEAPED TO HIS ARM, TARZAN UNDERSTOOD NKIMA HAD DELIVERED HIS MESSAGE TO MUVIRO.
AS THEY WALKED TOWARD THE JUNGLE, TARZAN REFLECTED FREE MEN WOULD WALK AGAIN IN THE VALLEY OF THE WALOLO.
HOGARTH

"Tarzan," by Burne Hogarth (copyright 1948 by Edgar Rice Burroughs Inc.) exemplifies comic strips that take place in far-off locations, as does . . .

Reg. U. S. Pat. Off.:
Copyright, 1945, by News Syndicate Co.
TERRY
AND THE PIRATES
by MILTON CANIFF
HOTSHOT CHARLIE FORGIVES THEM...
VERY GENEROUS OF YOU, HOTSHOT, BUT THAT DOESN'T ALTER THE FACT THAT YOUR NATIVE BEARERS WERE SCARED AWAY BY THE FIRST JAP THEY SAW — AND YOU WITH A BUSTED ANKLE...
IT'S ONLY BENT A LITTLE, TERRY!
WELL, I STILL HAVE MY HALLOWEEN SUIT!.. OF COURSE, THE SMITHSONIAN INSTITUTION WILL WANT IT TO COMMEMORATE OL' HOTSHOT'S ESCAPE FROM INDO-CHINA...
IF THE JAPS CATCH YOU OUT OF UNIFORM IT WILL BE BAD, LIEUT. CHARLES! THERE IS A HUT JUST AHEAD! PERHAPS WE MAY REST UNTIL DARK...
FRIEND TERRY, AFTER THE WAR, OL' HOTSHOT WILL DEVOTE HIS ENORMOUS FORTUNE TO SEEING THAT YOU NEVER HAVE TO CARRY ANYTHING HEAVIER THAN AN INSURANCE POLICY!
IT APPEARS TO BE ABANDONED... TERRY, YOU AND LIEUT. CHARLES MUST SLEEP... HU SHEE WILL TAKE THE FIRST WATCH...
LATER...
... MUST HAVE DOZED... OH!
JAPANESE PATROL COMING! NO TIME TO MOVE... I WILL COVER YOU, TERRY... I HAVE A PLAN! DON'T SAY A WORD!
JE NE PARLE PAS LE JAPONAIS... PARLEZ-VOUS FRANÇAIS?
OUI...
MON DIEU! QUEL HORREUR! VITE, UN MÉDECIN! PETITE VÉROLE!
VOUS VOUS FICHER DE MOI!
THEY HAVE GONE — IN A RUSH! — I TOLD THEM LIEUT. CHARLES HAD SMALL POX!
SMALLPOX?! DID THEY FALL FOR THAT?
I LOWERED THE COVER ENOUGH FOR THEM TO SEE HIS FRECKLES...
THERE, FRIEND TERRY — FINAL PROOF THAT MY BEAUTY IS NOT ONLY DECORATIVE — BUT PRACTICAL!
4-8

. . . "Terry and the Pirates," by Milton Caniff. Copyright 1945 by the News Syndicate Company Inc.

EXERCISE IS MAKING A NEW GIRL OUT OF ME, MOLLY — I GET UP AT SIX O'CLOCK IN THE MORNING AND TAKE A PLUNGE IN THE COOL SURF —
THEN I RUN FOR FIVE MILES ALONG THE BEACH — AFTER THAT I JUMP IN THE OCEAN AGAIN AND THEN GO UP TO THE HOUSE AND TAKE A COLD SHOWER
© 1928 Premier Syndicate, Inc. Great Britain rights reserved
GOSH-THAT'S WONDERFUL, GERTIE- WHEN DID YOU START DOING ALL THIS?
TOMORROW!

"Mollie the Manicure Girl" by Virginia Huget (copyright 1934 by King Feature Syndicate Inc.) was about working women, while . . .

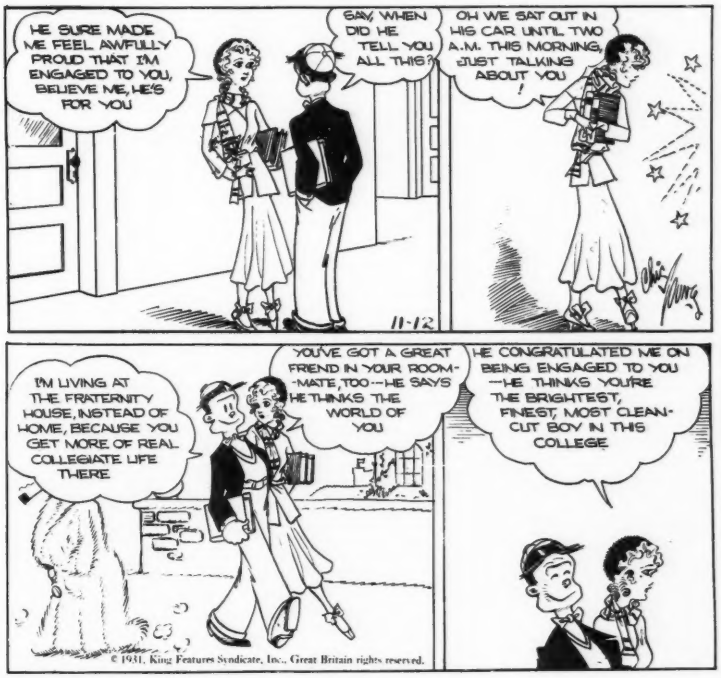
DICK TRACY
HUMPH! ONLY ONE WASH BOWL.
CRIMESTOPPERS TEXTBOOK
GLOVE TURNED INSIDE OUT
GLOVES CAN BE ANYWHERE
RUBBER GLOVES, WORN TO AVOID LEAVING FINGERPRINTS AND ABANDONED AT SCENE OF THE CRIME, LATER PROVED TO HAVE EXCELLENT PRINTS ON THE INSIDE.
UNCLE CANHEAD SAID WE COULD PICK OUT ANY SET WE WANTED.
HEY, THERE'S ONE.
HOT DOG! WE'RE GONNA HAVE TWO WASH BOWLS!
AND A SHOWER BATH AND A BATHTUB.
ASK UNCLE CANHEAD IF WE CAN HAVE ANY COLOR WE WANT.
WHAR IS CANHEAD?
NO-NO! AND AT A TIME LIKE THIS!
WHUT AILS YE, BROTHER? YER AS WHITE AS A SHEET.
HUH? ER- NOTHING- NOTHING AT ALL.
B. O. I- I MAY HAVE TO ABSENT MYSELF FOR A COUPLE OF DAYS- JUST A LITTLE BUSINESS TRIP- ONLY A DAY OR SO.
WHY, SHORE! I KNOW HOW YOU TYPHOONS AIR-
MEANWHILE, DICK TRACY HAS TAKEN ADVANTAGE OF THIS JULY LULL TO WORK WITH JUNIOR'S CRIMESTOPPERS.
TODAY, WE'LL SHOW HOW TO PHOTOGRAPH FINGERPRINTS ON A GLASS BOTTLE.
HOLDING THE BOTTLE THUS, WE DUST WITH A MIXTURE OF 2 PARTS TALC AND 1 PART CARBONATE OF LEAD.
WHITE POWDER
POWDER
IN ORDER TO MAKE THE WHITE PRINT SHOW UP, WE TAKE A BLACK RUBBER BALLOON AND DROP IT IN THE BOTTLE.
POWDER
THEN A COMMON SODA STRAW IS PLACED INSIDE TO ALLOW THE EXCESS AIR TO ESCAPE, AND THE BALLOON IS BLOWN UP.
WE THEN USE THE BATTERY-ILLUMINATED FINGERPRINT CAMERA IN THE USUAL MANNER.
THE RESULTS ARE LIKE THIS. I MADE THIS YESTERDAY — A CLEAN, SHARP PRINT, COMPLETE IN EVERY DETAIL.

. . . Chester Gould's "Dick Tracy" (copyright 1953 by the *Chicago Tribune*, courtesy of Tribune Media) was about crime.

Comics *(Cont. from p. 292)*

Other events celebrating the centenary included the May 4 unveiling by the U.S. Postal Service of 20 new stamp designs, each honoring a newspaper comic strip, and an invitational comic strip symposium at the Library on May 6. Also planned are a first-day-of-issue stamp celebration in New York City on Oct. 1; an electronic exhibit on America Online; and associated events at the International Museum of Cartoon Art, now under construction in Boca Raton, Fla., and the Cartoon Art Museum in San Francisco.

Mort Walker, who created "Hi & Lois" in addition to "Beetle Bailey,"


HE SURE MADE ME FEEL AWFULLY PROUD THAT I'M ENGAGED TO YOU, BELIEVE ME, HE'S FOR YOU
SAY, WHEN DID HE TELL YOU ALL THIS?
OH WE SAT OUT IN HIS CAR UNTIL TWO A.M. THIS MORNING, JUST TALKING ABOUT YOU
11-12
I'M LIVING AT THE FRATERNITY HOUSE, INSTEAD OF HOME, BECAUSE YOU GET MORE OF REAL COLLEGIATE LIFE THERE
YOU'VE GOT A GREAT FRIEND IN YOUR ROOM--MATE, TOO--HE SAYS HE THINKS THE WORLD OF YOU
HE CONGRATULATED ME ON BEING ENGAGED TO YOU --HE THINKS YOU'RE THE BRIGHTEST, FINEST, MOST CLEAN-CUT BOY IN THIS COLLEGE
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ON SPITE OF THE MANY SETBACKS IN THEIR BRAVE EFFORT TO CONQUER THE ENGLISH CHANNEL BARNEY GOOGLE AND HIS NOBLE STEED HAVE NOT LOST THEIR GOOD OLD AMERICAN SPIRIT AND HERE THEY ARE AGAIN READY FOR ANOTHER ATTEMPT
WHY DIDN'T I THINK OF THIS MOTOR-BOAT IDEA IN THE FIRST PLACE ? — GIDDY-AP, SPARKY — PAPA'S GONNA STAY RIGHT ALONG SIDE OF YOU NOW 'TILL WE PUT THE ENGLISH CHANNEL ON THE MAP
SPARK PLUG
© 1926 by King Features Syndicate, Inc.
JEHOSEPHAT!!
SHARKS ???
HE'S AFTER US, SPARKY - BEAT IT!
SWISH
HOORAY WE'RE HERE!
GAS-OLINE
SPARK PLUG
SEGAR 11-5

calls the funnies "an art form that came to you every day in your newspaper to amuse you, make you think and give you a thrill." Visitors to the exhibition, which closes August 12, are likely to experience the same emotions, as have readers of funnies for the past 100 years.

—*Craig D'Ooge*

Craig D'Ooge is media director in the Public Affairs Office.

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Chic Young's "Blondie" (copyright 1931, King Feature Syndicate Inc.) chronicled family life; curators placed William M. "Billy" De Beck's "Barney Google" in the "Masterpiece Theater" exhibit of all-around good comics. Copyright King Feature Syndicate

1930s Dance Revival:
Frankie Manning Performs the 'Lindy Hop'

"Don't think about getting old," said energetic, 80-year-old dancer Frankie Manning, who effortlessly demonstrated the "Lindy Hop" and other dance styles, including tap and swing, to an overflow audience in the Mumford Room on May 17.

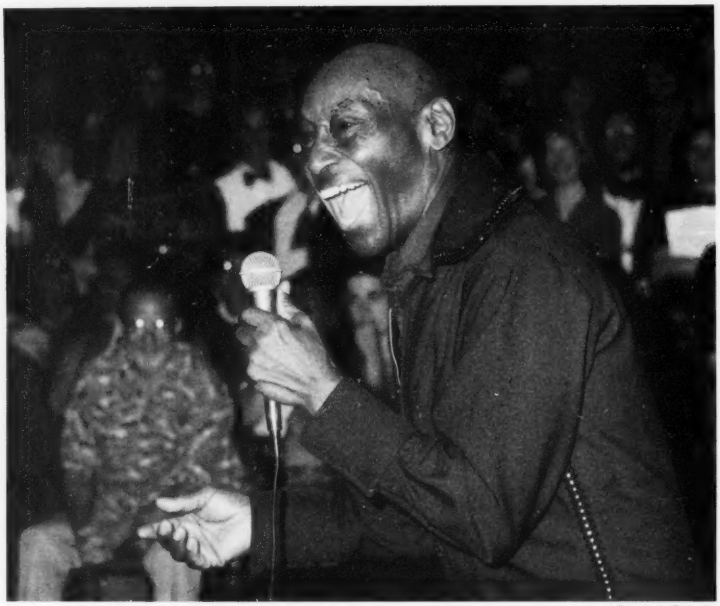
The Library's American Folklife Center presented Mr. Manning as part of the 1995 American Folklife Center Neptune Plaza Concert Series. The event was held indoors because of rain. Washington-area radio personality Dick Spottswood from American University's WAMU 88.5 FM introduced Mr. Manning to the audience.

Mr. Manning gained fame for adding acrobatic "air steps" to the "Lindy Hop," or jitterbug dance style at Harlem's Savoy Ballroom in the 1930s, when he hoisted a female partner on his back and then flipped her over his head to land facing him.

During the hourlong performance, Mr. Manning explained the history behind each dance number. Dressed in a black body suit and red shirt, Mr. Manning was joined on the dance floor by his son, Charles "Chazz" Young, and two women, Mickey Davidson and Debbie Williams.

Mr. Manning demonstrated a "flying Charleston," first kidding that he could not do that type of dancing anymore, then performing it with ease by doing a high kick forward and a low kick backward. The audience gasped in astonishment.

A third number, "Tribute to Chorus Girls," was performed by Ms. Davidson and Ms. Williams. They mirrored each other's movements as if they were in a chorus line. "Chorus girls were treated special during vaudeville," said Mr. Manning. "Each theater on the circuit, New York, Baltimore, Washington, D.C., and Philadelphia, had chorus girls; Josephine Baker, Lena Horn and Ethel Waters got their starts as chorus girls."



Stephen Spinder

Frankie Manning describes the Lindy Hop, a dance he popularized in the 1930s.

A fourth number, "The Shim Sham," was a father-and-son duet choreographed by Mr. Young to the tune of "'Tain't What You Do." The numbers were performed to the music of Brooks Tegler's Hot Jazz. Members of the band were: John Jensen on trombone, Tom Mitchell on guitar, John Previti on bass, Robert Redd on piano, Al Seibert on tenor sax and Brooks Tegler on drums.

A tap trio performed the fifth number, "Swing." According to Mr. Manning, the swing can be used in combination with other dance styles, including the mambo. The last number, "Woodside Hotel," was dedicated to a New York hotel of the same name, where Mr. Manning spent much of his youth listening to the jam sessions of Tommy Dorsey, Coleman Hawkins, Benny Goodman and Count Basie.

Mr. Manning was born in 1914 in Jacksonville, Fla. At age 3, he moved to Harlem with his mother, who was a dancer. He grew up in the Swing Era and became part of its history by dancing to the music of the 1930s and 1940s.

The name Lindy Hop emerged shortly after Charles Lindbergh completed his trans-Atlantic flight in 1927. Shorty Snowden, a dancer at the time, coined the phrase during a dance marathon in Manhattan. It was later at the Savoy Ballroom's weekly dance contests that Snowden's style of Lindy Hop, in which the body is held upright as the

dancer executes intricate footwork, was soon overshadowed by Mr. Manning's more acrobatic style.

In 1934 Mr. Manning was a dancer and the chief choreographer for the original "Whitey's Lindy Hoppers," the professional troupe organized by Herbert "Whitey" White, a bouncer at the Savoy Ballroom. Mr. Manning also performed in several films, including the Marx Brothers' "A Day at the Races" in 1937 and "Hellzapoppin'," before touring the world with jazz artists Ethel Waters, Ella Fitzgerald, Sarah Vaughan, Bill "Bojangles" Robinson and Cab Calloway.

Jim Hardin

Other members of the troupe were (from left): Debbie Williams, Charles Young and Mickey Davidson.

Jim Hardin

Frankie Manning (left) performs the Lindy Hop with his son, Charles Young.

While dancing in London in 1937, Mr. Manning gave a command performance for King George VI. By 1943 a *Life* magazine cover story proclaimed the Lindy Hop as "America's national dance" and "this country's only native and original dance form" except for tap dancing.

Whitey's Lindy Hoppers disbanded during World War II, and Mr. Manning joined the U.S. Army. But upon his release in 1947, Mr. Manning formed his own dance troupe, "The Congaroos Dancers." They appeared on the "Milton Berle Show," and toured with Nat "King" Cole, Tony Bennett, Dizzy Gillespie, Martha Raye and Sammy Davis Jr.

As popular taste turned to rock 'n' roll in the 1950s, Mr. Manning settled down to family life. A revival of swing dancing in the mid-1980s sparked a renewed interest, which has sent Mr. Manning throughout the world leading workshops and lectures and developing choreography for groups such as the Alvin Ailey American Dance Theater.

Mr. Manning was profiled on the ABC prime-time news program, "20/20"; he received a Tony Award for best choreography in the Broadway hit musical "Black and Blue"; and choreographed "Stompin' at the Savoy," an NBC made-for-television movie.

Before the concert ended, Thea Austen, public events coordinator in the American Folklife Center, announced that Mr. Manning would be celebrating his 81st birthday in a couple of days. The audience responded by singing "Happy Birthday" to Mr. Manning while he was presented with a sweet potato pie.

—*Carroll L. Johnson*

Carroll Johnson is a program specialist in the Cultural Affairs Division.

Children's Book Day Celebrated:

Vera Williams Opens Exhibition with Lecture

In many countries, April 2, the anniversary of the birth of Hans Christian Andersen, is International Children's Book Day.

In that spirit, an enthusiastic audience of 200 gathered in the Mumford Room on April 28 to celebrate the work of children's book author and illustrator Vera Williams, 1995 honoree of the Library's Children's Literature Center.

Welcomed to the Library by Sybille Jagusch, chief of the center, Ms. Williams charmed her audience, admitting that this was her first time in the Library. Ms. Williams was obviously delighted to have been chosen to exhibit the spirited watercolors and gouaches she created for her award-winning children's books.

Ms. Williams told of her first contact with a library, more than 60 years ago. She was 6 when she and her mother walked eight blocks from their apartment to the Tremont Branch of the Bronx Public Library. "I could barely read. I had to stand in front of a desk at the children's room and read the statement of responsibility—the rules of the library—written at the top of an outsized ledger book with ruled pages."

Then, the future Caldecott honor winner was handed an old-fashioned nib-point pen, which she solemnly dipped into an ink bottle before carefully writing her name in her best penmanship. Ms. Williams recognized the moment as a rite of passage. In her words, "I entered the tribe of those who read. I had become a *mensch*."

Ms. Williams has used that same signature to illustrate "The Big Picture Sign," on view in the exhibition in the Mumford Foyer.

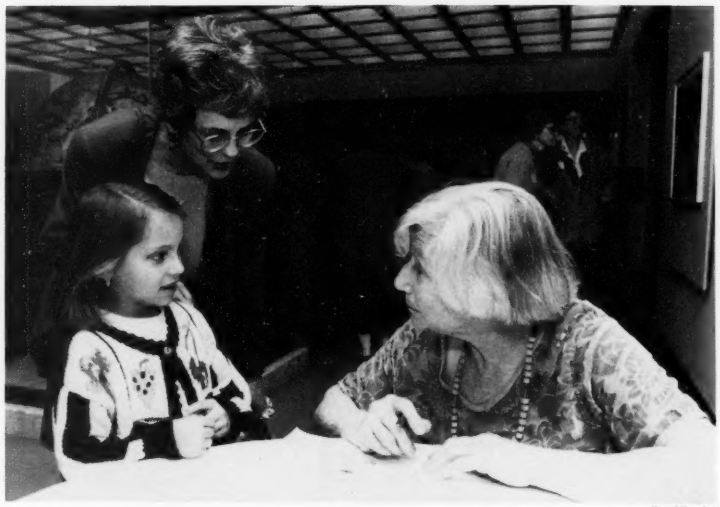
The trip to the library was the beginning of Vera Williams's love affair with books. She began writing and illustrating her own books for children while she was in grade school. Her parents, Polish-Russian-Jewish immigrants, enrolled Ms. Williams and her sister in a free art school during the Depression. Despite the schooling, Williams admits their life was difficult:

"A family had a hard time making a living, staying together, paying the rent and just resisting despair." She recalled how her parents had few possessions. But Ms. Williams also said she grew up among people who were hopeful that their lives would improve. And her parents took full advantage of free museums, lectures and exhibitions available in New York City.

As a youth, Vera Williams always believed she would write children's picture books. While in high school, she wrote, illustrated and bound *The Very Big Banana*, a book about a banana so big it could feed an entire family. She knew what she wanted to do; she just didn't know it would take so long.

Although Ms. Williams was born in 1927 (in Hollywood, Calif.) the first book that she both wrote and illustrated, *The Great Watermelon Birthday*, was not published until 1980. What had she been doing during the intervening years?

After graduating from Music and Art High School in New York City, she attended Black Mountain College in North Carolina. There, she studied art, worked a printing press, learned typography and did farm chores. She married Paul Williams, an architecture student she had met in college, and they eventually had three children and founded a community in Stony Point, N.Y., with writers, artists and other friends. Despite many domestic responsibilities, Ms. Williams found time to teach, paint, become a committed



Jim Higgins

Beverly Brannan (left), a photo curator in the Prints and Photographs Division, and her 6-year-old daughter, Molly Vlach, get an autograph from children's book author and illustrator Vera Williams.

community activist and, with her husband, establish the Collaberg School, an alternative school, where she also taught.

During the the 1970s Ms. Williams's life changed. She and her husband divorced, and she returned to work in New York City, her present home, where she finally realized her dream of becoming a children's book writer.

Her stories have a unique flavor; they are not "pretty" books about middle-class youngsters living comfortably in one-family suburban houses. She remembers her own early years and her family's struggle. Her characters are inner city, latchkey kids who live in public housing projects, usually with only one parent.

A Chair for My Mother, a Caldecott Honor Book and winner of the Boston Globe-Horn award, was written as a tribute to her mother, who long ago had saved coins to buy a special chair in which to rest after a long day on the job.

She never begins a book with "once upon a time" because she said she wants to create real people in real situations, to show what life is like for poor children in ordinary and extraordinary situations.

Ms. Williams also discussed her creative process. For her, the words come first, and, when characters begin to emerge, "their presences come and go shyly, and from the first these presences are very interested in the piece of paper."

Her art is filled with intense colors that captivate readers of all ages. Ms. Williams said her favorite part of putting a book together is going to the art supply store—"a toy store"—she called it, and choosing all the colors she will use, plus a new brush.

The problem is to bring order and discipline to her illustrations without sacrificing emotion. "The joy and spontaneity must remain, as well as the imagination."

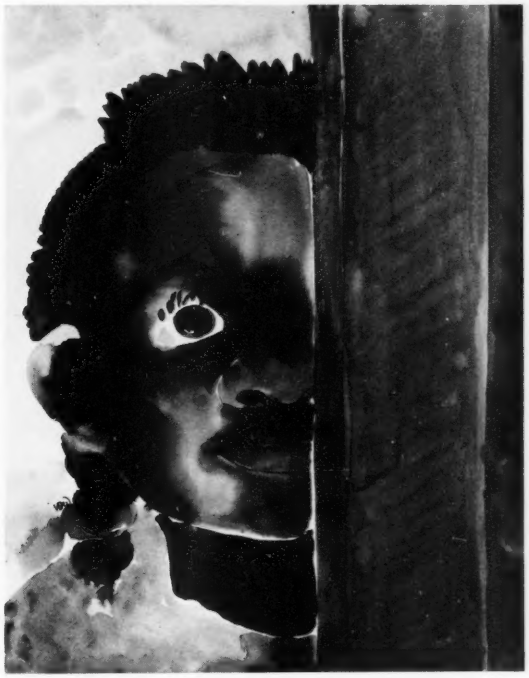
Ms. Williams concluded her talk by reading a selection from *Scooter*, her latest book and winner of the Boston Globe-Horn award.

What will be her next book? "A poem story for young children is in the cards," she concluded.

Vera Williams's art, which includes 50 sketches, drawings and paintings, will remain on view through July 14 in the Mumford Foyer, sixth floor of the Madison Building, Monday through Friday, 8:30 a.m. until 5 p.m.

—Bernice Tell

Bernice Tell is a Washington free-lance writer.



An illustration from *Cherries and Cherry Pits* by Vera Williams

An illustration from *"More, More, More," Said the Baby: Three Love Stories*

News from the Center for the Book:

30 State Centers Celebrated at Annual Meeting

"Books Give Us Wings," "Shape Your Future–READ!," and "Readers are Leaders," three key Center for the Book slogans, popped up everywhere–in discussions, on T-shirts, on posters, at receptions–on May 8 and 9, when representatives from state centers for the book convened at the Library for their annual meeting.

"Your work is of vital importance," Dr. Billington told the state centers and other book, literacy and library advocates in a toast to the 30 state center directors and representatives from the 121 organizations that form the Center for the Book's national reading promotion network.

A highlight was the announcement that Wyoming had just been approved as the 30th state center (see May 29 LC *Information Bulletin*).

Many of the 150 people at the May 8 reception also were in Washington for Library Legislative Day events the following day. Special guests included officers and staff members of the American Library Association, represented by Vice President/President-elect Betty Turock, who extended the association's greetings. Also in attendance were state librarians, members and staff from the National Commission on Libraries and Information Science and members of the White House Conference on Libraries and Information Services Task Force.

Dr. Billington also praised the LC Center for the Book, congratulating Librarian of Congress Emeritus Daniel J. Boorstin on his foresight in creating it and current staff members on their many successes. He pointed out that, using private funds raised to support its projects, the center is "now in its 18th year of encouraging appreciation of the values of reading, libraries and book culture. What's more, it hasn't stopped long enough to celebrate even one of those anniversaries."

"This annual meeting and idea exchange belongs to the state center coordinators," said John Y. Cole,

Yusef El-Amin

Betty Turock

director of the LC center. "They told us two years ago that they were hearing too much from LC and not enough from each other, so we changed the format and put them in charge."

After hearing briefly from Dr. Cole on the future of the Center for the Book and from Program Officer Maurvene Williams on the health of the state centers, the coordinators and others, including several state librarians, took over.

Principal discussion topics and speakers included: membership structure and advisory boards–Kimberly Taylor (Colorado), Ann Hamilton (Oklahoma) and Bonnie Lambert (Montana); creating and strengthening state centers–Tom Jaques (Louisiana), Helen Meadors Maul and Linn Rounds (Wyoming), Jim Johnson (South Carolina), Ramiro Salazar (Texas), Arlene Bansall (Arizona) and Jim Nelson (Kentucky); and fund raising–Jean Trebbi (Florida), Mary Treacy (Minnesota) and Susan Marchant (Kansas).

Discussion topics also included exhibits–Jan Moltzan (Texas) and Vickie Lockhart (California); book discussion projects–Sally Anderson (Vermont) and Frannie Ashburn (North Carolina); book arts projects–Anna Kirkwood (Michigan); and partnership projects among libraries, Head Start and other community organizations–Ellen Fader (Oregon), Chrystal Jeter (Alaska), Wendy Martin (Vermont) and Lynda Amyx (Virginia).

Other discussion topics were books and new technologies–Ross Corson (Minnesota); literary heritage and other writers' projects–Madeline Matson (Missouri), Kelly Scott Reed (Kentucky) and Erik Sakariassen (North Dakota); essay contests–Mike Lucas (Ohio), Diane Aull (North Dakota) and Bev Bagan (Virginia); and book collecting–Toby Holtzman (Michigan).

Three brief lunchtime presentations focused on current topics of special interest to the Center for the Book. Michael Thompson of the LC Center described the center's partnership program with national civic and educational organizations, through which 121 National Reading Promotion Partners provided guidance in using the center's national reading promotion theme.

Caroline Marshall sketched a new Center for the Book effort to sponsor "The Sound of Writing," a weekly 30-minute National Public Radio program featuring short stories from talented writers, both known and unknown. She and Dr. Cole explained how the Center for the Book hopes to expand the pro-

gram's national audience and involve as many as eight of the state centers in the project during the next two years. "Radio, reading and the imagination go together," Dr. Cole said.

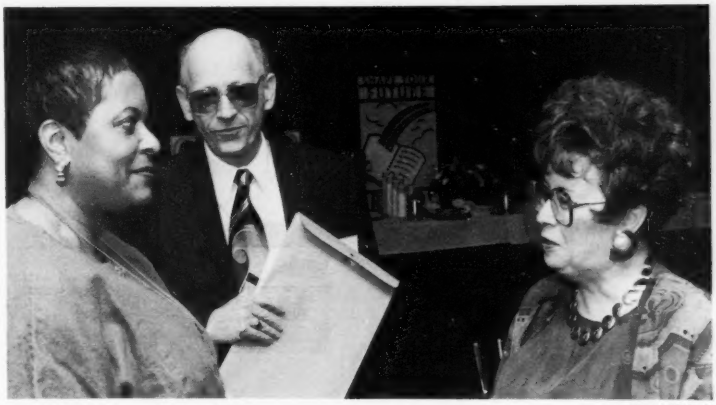
Virginia Mathews outlined the dimensions of the center's very successful "Library-Head Start-Museum" partnership project, which for the past three years has relied on state centers to host state and regional workshops throughout the country.

Other highlights on May 8 included a discussion of LC traveling exhibitions and the "LC Corner" display produced by Social Issues Resources Series Inc., and a tour of the Jefferson Building led by Dr. Cole, author of LC's recent book on the inscriptions and quotations in the three LC buildings.

On May 9 the emphasis was on the Center for the Book's "Readers Are Leaders" promotion theme, which, since 1987, has been cosponsored with the Department of Education. The project focuses on reading promotion efforts that involve high school-age students. Background information on May 9 was provided by Robert Klassen, acting director of Library Programs at the Department of Education, and staff member Chris Dunn.

Four presentations from representatives of organizations currently serving as Center for the Book reading promotion partners suggested ways that state centers could become involved. The presenters were: J. Warren Young, publisher of *Boy's Life* for the Boy Scouts of America; Lynda Zionts, director of Literacy Education for Thomson Newspapers Corporation; Stephen R. Mullen, national program leader for the 4–H Youth Development Program of the Extension Service of the Agriculture Department; and James Wendorf, program director of Reading Is Fundamental Inc.

The challenge to both state centers and reading promotion partners, Dr. Cole explained, was to find ways they could come together in local projects that stimulated reading among high school age students.



Yusef El-Amin

Yusef El-Amin

Maurvene Williams (above left), of the Center for the Book, discusses plans for the upcoming year with Warren Taylor and Susan Marchant of the Kansas Center for the Book; Beverly Bagan (left) of the Virginia center and Jean Trebbi of the Florida center discuss essay contests and fundraising.

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